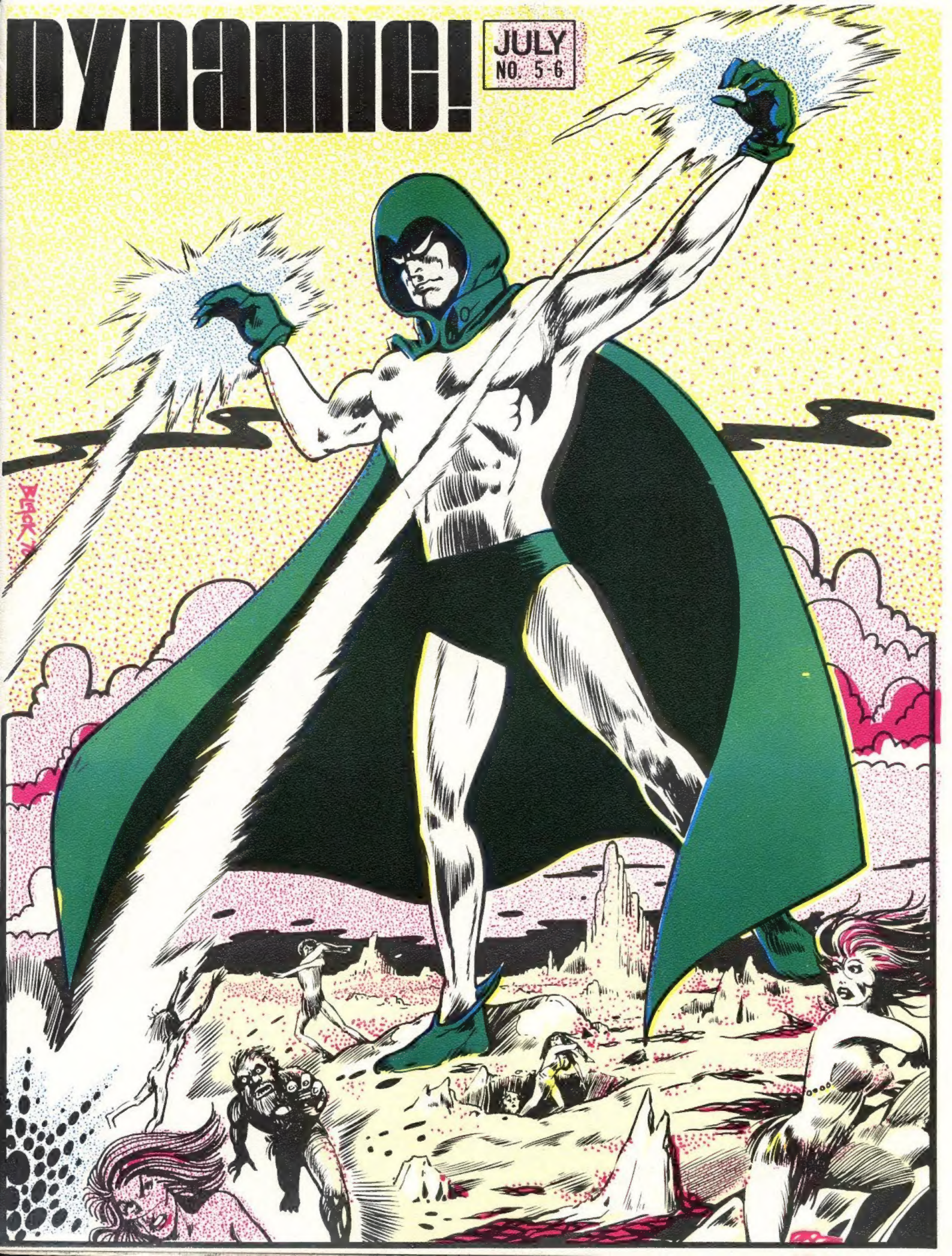
dynamic!

JULY
NO. 5-6



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-editorial-

DIRECT LINE

BY EDITOR, ALAN L. LIGHT

Welcome once again to ALL DYNAMIC MAGAZINE, ladies and gentlemen, and I sincerely hope you enjoy it. This is, undoubtedly, the finest issue yet, and due in no small part to the contributors who have slaved over their work to make it so! I'd like to whole-heartedly thank everyone involved in it...Bill Black for doing the fine SPECTRE cover and inside illustration, as well as doing the tedious color seperations on the cover...Don Newton for the fine centerfold...Dan Adkins for the illustration on the preceding page...Jim Pinkoski for the interview and interior art...Mr. John Fantucchio for a nice pencil rendition of Captain America and the inside spot illoes to boot...Alan Hanley for the great GOODGUY strip and fantastic back cover...and all the rest of the merry staff including Jim Mendelsohn, Mark Evanier, Jim Jones, Bob Cosgrove, Arvell M. Jones, Richard Buckler, Steve Fabian, James Shull, Kevin Richert, Aldo Stevenson, Gordon Matthews, and Kevin Clement.

Copies of last issue, AD #4, with John Fantucchio's front color cover of WONDER WOMAN, and Steve Fritz's centerfold S&S illustration are still available, as are VERY limited copies of AD #1, #2, and #3. There are less than 20 copies of the first two issues available, and about 150 of #3. PLEASE ORDER SOON, if you desire to have copies of the first two issues at all...see how greatly AD has developed. Once they're gone...they're gone.

Sets of Frank Frazetta's FAMOUS FUNNIES action scenes of Buck Rogers are still available, but under 100 sets exist. Each is 11x17" half-toned poster...5 different posters in each set.

This is the AD SPECIAL, 32 pages celebrating 2 years of successful DYNAMIC publishing. Next issue we revert back to the 35¢ size, only with 24 pages of material instead of the former 16. Because of cost and time involved, the color covers will be dropped, and used only on special issues, or when the art itself would greatly profit from it's use.

Well, life is not yet all roses for ALL DYNAMIC, the reason being purely monetary. This issue brought a $250 printing bill, over half of which was paid for by the sweat of your's truly. We print 500 issues, yet sell a little over 300. So...tell a friend about ALL DYNAMIC, and subscribe. Thanks! It would help greatly!

Mr. John Fantucchio, on the AD staff, has done some work for Jim Warren's magazines, CREEPY and VAMPIRELLA. If you haven't picked up these two black and white horror magazines with John's art in it you're doing yourself a disservice! And I strongly urge all of you to write to Jim Warren asking for more of John's art in the future!

THE SHADE, who appears on page 7 of this issue, is William Black's own creation, and appears in graphic strip form in COMIC CRUSADER #9, highly recommended. The address of Martin Greim's COMIC CRUSADER, along with the price follows Dwight Decker's letter in DYNAMIC COMMENTS.

Well, that about wraps it up for this issues' direct (or, as one fan put it, "indirect") DIRECT LINE. Below is a photo of ye editor in all his glory displaying a copy of last issue, which was printed in a local newspaper along with an article. A Xeroxed copy of the article is 10¢ plus a 6¢ stamp.

Graphic Graffic

by Mark Evanier

Among older folk, Captain America seems to be about the most popular of the Marvel heroes -- and with good reason, since, during the war, he provided a source of patriotic inspiration for the younger generation. In real life, as in the comic, he was a symbolic character, embodying within him, all the spirit behind out military efforts and all the courage and might of our fighting men. He wore the nation's colors proudly, as if to stand for us all. As the forties drew to a close, though, so did the career of our illustrious avenger. A character built heavily on the principle of patriotism was losing his purpose in the post-war years. He had become one of comicdom's biggest creations during World War II and its surrounding period due mainly to this spirit and later, when it was getting redundant and unnecessary to battle Nazis and spies, he had a hollow tone to many of his adventures. Moreover, the war was behind us and people viewed Cap as an integral piece of the past. What with the comic field steadily declining (due in no small part to the popularity growing around a wondrous window called television) our hero was left without a cause or a purpose and with nary a twenty-one gun salute, was retired to that old soldier's home in the comic book world along with countless imitations who had beaten him there by years.

As time passed and the war memories blurred, time would have seemed right for his revival in the fifties. It wasn't -- horror comics were the thing and not a very good thing at that. The comic book market had been glutted with cheap ghostly magazines, all of which were named something to the effect of: "Astonishing Tales of Terror/Horror Mystery from the Witch's Crypt" and all of which were produced quickly and cheaply -- too quickly and cheaply to permit Marvel (then Atlas) to slow down to do justice to the revival of the wonder of World War II. The situation in comic books was just not condusive to such a character and perhaps that fifties-revival is better left ignored. The real revival came in Avengers #4 which many of you newer readers may have just thrilled to in the '69 Avengers Special. If you weren't around when it first debuted, know now that super-hero comics were on the upsweep at that time, what with Fantastic Four leading the Marvel effort and the talents of Stan Lee and Jack Kirby working overtime to revive Captain America as a complete character and not a mere hero with his patriotic image as his only source of interest. Here now was a situation totally unlike any comic book hero before -- a general feeling of alienation, of not belonging, to a world he was such an important part of, some twenty years before. Here too was the "reality" of having lost Bucky Barnes -- as loyal a boy assistant as any comic character ever had. This sense of pity on the part of the reader for a man as strong, as mighty, as Steve Rogers made for intriguing story lines and perhaps the most realistic of the "hang-ups" Marvel is so known for, if not certainly the most in-depth. Cap had been frozen in ice for the duration he was absent from the face of the earth -- not the cleverest plot device Marvel ever used but better and more convincingly explained in the novel, The Great Gold Steal, by Ted White.

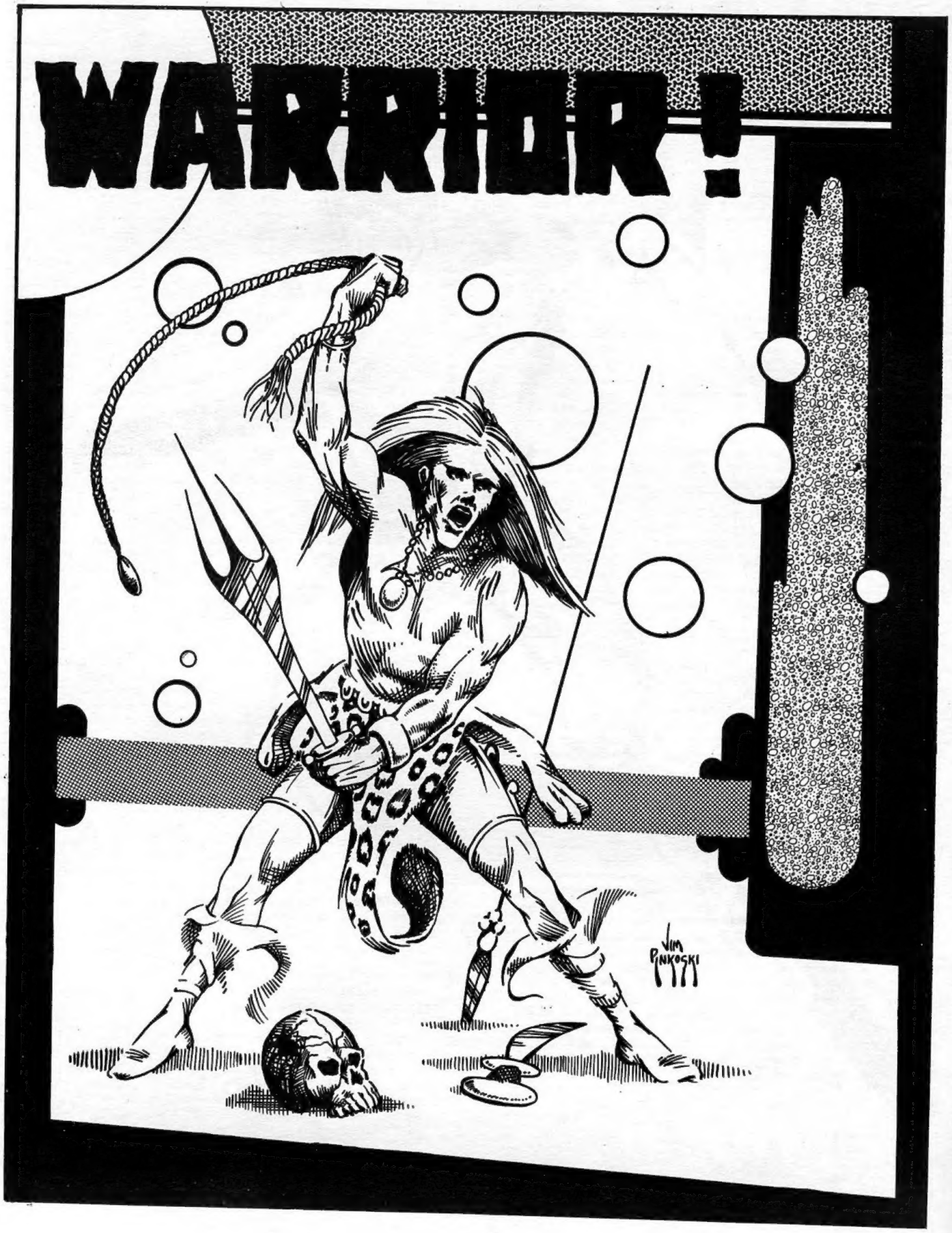
From the start, Cap monopolized the Avengers and soon took over. He was, in the small space afforded each individual Avenger each issue, the most interesting and clearly the one most easily written about and around. When he began his own strip in Tales of Suspense #59, it still wasn't enough for me. I liked Spider-Man and I liked Daredevil... but when Cap went to work, I was really on his side.

What really enthralled me was the way Cap fought. He'd put his worries totally out of his mind and concentrate on the matter at hand. He fought well, but it wasn't his fortē -- He nearly always won his battles with sheer skill, as opposed to brute force. He fought for causes, too - not just the elimination of petty crime, but the protection of vital secrets and weapons. He still stood for patriotism and truth, but there was an added dimension. Comparing him to the forties' version, he was less a fighting machine with a built-in flag waver, and more a man with a cause, a personality, and an inborn and subtle sense of justice and country. With the coming of one of the new Avengers line-ups in #16 of that magazine, Cap became the leader and the star...showing three apprentices the ropes. With the constant challenges involved in building a strong Avengers team, Captain America became even more interesting. One could picture the scene:

Steve Rogers is quietly moving through the crowds in Times Square when he spots the car which he knows is being sought in connection with last night's defense plant vandalism. Darting into the shadows of an alley, he whips off his outer garb to reveal his inspiring uniform and hails a motorcycle patrolman to tail the suspects. The trial ends in a small shack in a deserted area and Cap goes in alone. The men inside tip their hands as they go for their guns. A bullet careens off a glistening shield as it floors the attacking man. Simulataneously, Cap knocks to the wall, the other man who had been creeping up behind him. The noise summons another thug from outside, but his confrontation with the Avenger is halted momentarily by the glint of recognition -- he's that strong arm Gestapo agent who fled the scene back in '42 when Cap cleaned out a Hitler hotspot. The glint is only a glint, as the stocky man brandishes an ax-handle. A shield-block is followed by a strong left uppercut and the battle won.

Of Cap's many escapades, none has been more exciting than the encounter he faced with the first three Sleepers in Suspense #72-74. His most formidable foe, the Red Skull, had planted three devices to destroy humanity, twenty years after the war, should the Nazi effort fail. For thirty solid pages, Cap moved--fighting a creature forged of steel tainted with a bloody cause behind it. It's not a fighting spirit we're reading of, but rather spirit which manifests itself in combat. It's a spirit which has made Captain America the most popular of the patriotic heroes and an important and valuable member of the Marvel Comics Group.

MARK EVANIER


WARRIOR!
JIM PINKOSKI

who or WHAT? is --
THE SHADE
© 1970 GALAXY INT'L PIC.
BLACK

SGT. JIM MENDELSOHN PRESENTS---

dick tracy: crimestopper

From the pages of American history there are so very many. One page of this history is an era called the ROARING TWENTIES. Ah, yes...those were the days, they say. Terrorism, people from nowhere and going in the same direction made headlines. The news of the day.

It was summer - the year was 1931. Al Capone was about to be sent to Alcatraz. At this time the public mind was stored with gangster lore. It was demanding more action and less red tape in dealing with the gang gods. It was then that the inspiration of a comic character who was to become one of the all-time greats in the annals of comic strip history came to Chester Gould.

Mr. Gould had been born in the year 1900, in Pawnee, Oklahoma. He is most known for DICK TRACY, of course, for it is he that is the daddy of all present day cops and robbers strips. Gould's father wanted him to become everything but an artist, for his father always said "artists die poor", and at that time it was to a certain degree true. A lawyer was most admirable in the eyes of Mr. Gould, so his son was always told to become one, therefore go to college. So they compromised...Chester agreed to go to college, but would never pretend that he wanted to be anything other than an artist. The elder Mr. Gould agreed to this in the hopes young Chester would change his mind...luckily he did not.

Chester Gould went to art school at night and sketched in his spare time. His first strip was not DICK TRACY, but rather a mediocre satire strip on Hollywood called FILLUM FABLES. After six years of sheer drudgery, he moved on to become an advertising artist for the Daily News in Chicago.

Now up to that time he was just another anonymous artist, working for a large firm. However, on September 1, 1931...DICK TRACY was born! He had previously given Capt. Patterson (of the Chicago Tribune—New York News Syndicate) some samples of PLAIN CLOTHES TRACY, and the news publisher saw a winner. He first moved to change the name to DICK TRACY, and then the strip began its long and successful career. Mr. Patterson also is known for creating Dick's girlfriend, Tess Trueheart.

Patterson conferred with Gould once a month, suggesting transitions and sequels, and always keeping a careful eye on the work of the artist. Dick was also made more of a "policeman". Up until that time guns had been more or less taboo, and so had blood, and even the techniques of crime. Gould and Patterson were very specific in making Dick a real hero. He never used the gangsters own means to defeat them, but only good.

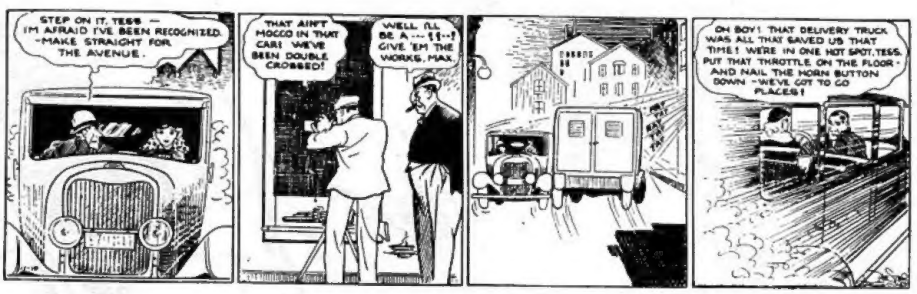
Once Dick Tracy's assistant was Chief Patton, another plain-clothes cop...bumbling, but loveable...and not he is Chief Patton. Pat was made Chief of the Department when Brandon (then Chief) retired. Now we all know Dick's sidekick is Sam Ketchem, a real right arm. Tess is now Mrs. Tracy, and his family occasionally makes "guest spots" at times.

To mention a few criminals Tracy has locked horns with over the years are the Mole (a seedy, small character, face resembling a mole, had a hideout under ground. In the light of the day he was almost blind)---Flat Top (This "thug" was a short man, the top of his head flat as a rookie cop's arches.)---Mumbles (This man never spoke above a whisper, always running his words together.)---Oodles (An absolute 300-pounder with black curly hair always in his eyes. Wherever you saw Oodles, you saw food.). And there are so many more that it is impossible to name or remember them all. From last survey, there were over a thousand. And that, fans, is a lot of criminals for even Tracy to bring to justice.

At one time the most scientific items at Tracy's disposal was a keen mind, a very effective punch and a small, snub-nosed automatic pistol. Among many other items he is still in possession of these three and some of his devices are no longer his alone. The two-way wrist radio is now an actuality. Who knows what the future may bring? Today, anything is possible...

Jim Mendelsohn

ILLUSTRATION OF TRACY BY HIS CREATOR, CHESTER GOULD —


STEP ON IT, TESS — I'M AFRAID I'VE BEEN RECOGNIZED. —MAKE STRAIGHT FOR THE AVENUE.
THAT AIN'T MOCCO IN THAT CAR! WE'VE BEEN DOUBLE CROSSED!
WELL I'LL BE A---!!--! GIVE 'EM THE WORKS, MAX.
OH BOY! THAT DELIVERY TRUCK WAS ALL THAT SAVED US THAT TIME! WE'RE IN ONE HOT SPOT, TESS. PUT THAT THROTTLE ON THE FLOOR AND NAIL THE HORN BUTTON DOWN —WE'VE GOT TO GO PLACES!

ABOVE·1931 BELOW·1932 (dailies)

THIS GUY'S OUT LIKE A LIGHT—QUICK—LET'S GET INTO THE SHACK AND FIND TRACY!
TRACY!
GEE—HE'S—HE'S UNCONSCIOUS
ANOTHER MINUTE AND THIS PLACE WOULD HAVE BEEN IN FLAMES—LOOK AT THAT STRAW AND STUFF.
QUICK—LOOK IN THE NEXT ROOM, MILLIGAN—THERE'S SOMEONE ELSE HERE.
CRASH
HEARING THE SHOTS AND REALIZING THE GAME IS UP, THE SECOND GUNMAN ATTEMPTS TO ESCAPE THROUGH A KITCHEN WINDOW, ONLY TO LAND ON THE ROTTEN COVERING OF AN OLD CISTERN AND GO PLUNGING THROUGH TO THE BLACK DEPTHS
HELP!
PIPE DOWN, MUG! YOU'LL BE BETTER OFF DOWN THERE THAN WHERE YOU'RE GOING

DYNAMIC! COMMENTS

(where our readers sound off!)

(IT'S THAT TIME AGAIN...THE PLACE WHERE AD READERS OPINIONIZE, CRITICIZE, AND OFFER HELPFUL SUGGESTIONS. I APPRECIATE MANY LETTERS THAT WERE SENT IN JUST COMMENTING ON THE MAGAZINE, BUT I'D RATHER YOU GO INTO MORE DETAIL AND OPINION THAN JUST TELLING WHAT YOU LIKED AND DID NOT LIKE. PLEASE KEEP THIS IN MIND WHEN COMMENTING ON THIS ISSUE.)
+ +

GORDON B. MATTHEWS
8 PERRY STREET
UNION CITY, PA. 16438

Dear Alan,

I'd like to answer some of my critics in the portion of this letter which follows. It could be titled "Gordon Matthews defends his article", "Gordon Matthews strikes back", or "Gordon Matthews sets himself up for another kick in the lower posterior." At any rate, my defense...

I would like to answer the attackers of my article, both of which seem to stem from misinterpretations. Joe Kurnava thinks if I am not an American fascist I must necessarily be a nazi German fascist, and Doug Martin thinks I am participating in (of all things) a Marvel-DC debate.

To answer Joe first... patriotism and chauvinism are very closely related-- in fact, the only difference is in the degree. When taken to the extreme, this leads to an existence of the citizen for the convenience of the state, which is fascism. Ignoring bloody massacres which nazi Germany was responsible for, what is the difference between an American who fights for the Stars 'n' Stripes and a German who fights for the glory of the Fatherland? The troulbe with your reasoning, Joe, is that what you are saying, in effect, is that one must either be (or must have been around at the time of WW II) a nazi murderer or an ultra-American fanatic. Now, before you accuse me again of being the nazi, let me say that the United States in World War II was hardly the glorious shining image which it was depicted as. For example, did you know that before we became active in the war we were selling all sorts of supplies to the nazi Germany and Japan? If you wish to look at the matter from an ethical standpoint, it wasn't very nice of us to help support the bad-guys; and if you want to look at it logically, we should have known better than to help arm countries with which we might find ourselves at war in the near future. So no matter how you look at it, it just wasn't good.

Okay, we were certainly closer to being goodguys than the Germans were (although the Germans certainly didn't think so). But having all this propaganda shoved down my throat is not enjoyable. And, as a believer in comics as a serious art form, I can say that the use of comics as propaganda (whether for the right cause or the wrong one) proved detrimental to them. And, when told that I must choose sides between two parties neither of which meet my standards, I tend to remain neutral.

As for art quality Now and Then -- well, I guess if you prefer Simon & Kirby to Steranko and Adams, I guess it's just a matter of your own personal taste.

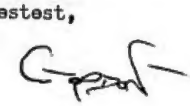
On to Doug Martin...as stated before, you misinterpreted my article as an (ugh) Marvel-DC debate. I am not anti-DC. In fact, if I were to choose the top group in quality right now, DC would probably come out on top, the reason for this being that DC is presently more liberal and Marvel is more conservative. But that is neither here nor there. The purpose of the article was to explain why so many of the new titles by DC, while being of high quality, were financial disasters; and the question was answered by the statement that in the early 1960's Marvel was more liberal, while DC was attempting to play it safe by being conservative.

You might bring up the point here that Gardner Fox was aiming at a mature audience. Fox might have been; his sf and s&s text stories are about on an equal level with his comic stories; but that level isn't particularly high-- pseudo-scientific explanations that sound like something that escaped from a 1940 sf pulp, hard-plot stuff, nearly no characterization. One comes to the conclusion that Fox either is a hack or is simply not a particularly good writer.

Even if we do accept that Fox is a good writer (which I don't consider him to be), just ask a non-DC reader what he equates DC with. The answer will invariably be the Superman-Batman type, not Deadman or Enemy Ace.

Thank God for John McLaughlin! I don't know what I would have done without his supporting letter fragment. You is a life-saver, John and bless you!

Bestest,

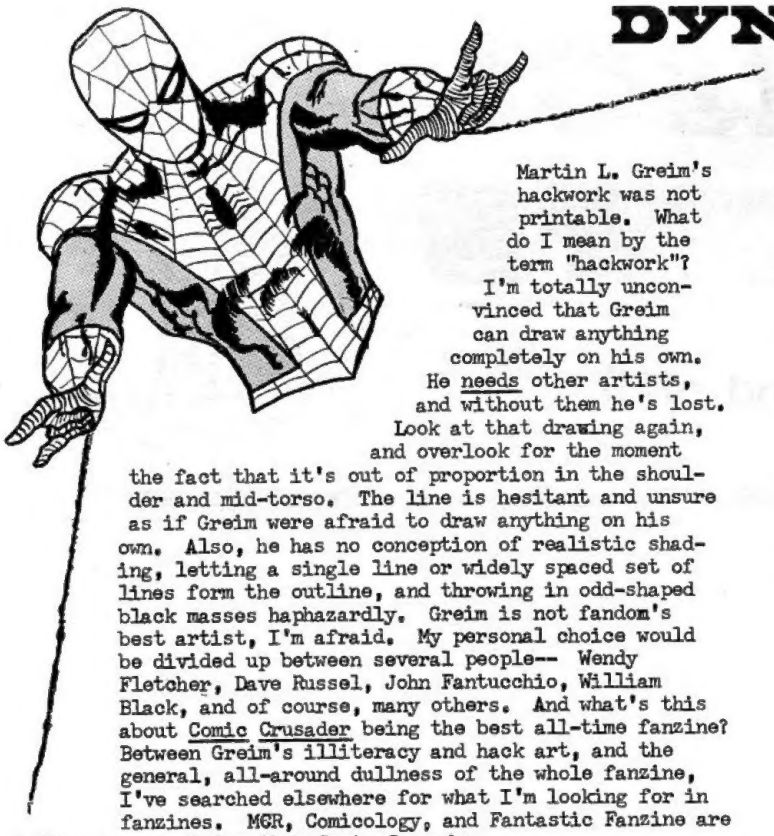


DWIGHT R. DECKER
50 CHERRINGTON ROAD
WESTERVILLE, OHIO 43081

Alan:

...I dunno. It seems like Dr. Wertham writes almost a form letter to every fan who writes him. He seems sincere enough, but he's still convinced that fans are brainwashed by "adult commercial interests." He can't seem to understand tha the so-called "adult commercial interests" would rather have us off their necks because we're constantly after them to improve their product from the tripe so much of it is. It will be interesting to see what he concludes about us in his forthcoming study of fandom, but in reading his past work, I sense that he has created his own personal world and everything he learns is either fit into that world, or else ignored His statements in A Sign for Cain regarding population growth, for example, are shockingly naive to anyone familiar in any degree with the mathematical dynamics of pupulation increase or with the actual condition of the overcrowded areas in the world. No, Dr. Wertham is imprisoned in his own lonely fantasy world, and now, apparently worried that the work of his lifetime may not have meant anything, he desperately seeks to justify himself and his life.

DYNAMICOMMENTS



Martin L. Greim's hackwork was not printable. What do I mean by the term "hackwork"? I'm totally unconvinced that Greim can draw anything completely on his own. He needs other artists, and without them he's lost. Look at that drawing again, and overlook for the moment the fact that it's out of proportion in the shoulder and mid-torso. The line is hesitant and unsure as if Greim were afraid to draw anything on his own. Also, he has no conception of realistic shading, letting a single line or widely spaced set of lines form the outline, and throwing in odd-shaped black masses haphazardly. Greim is not fandom's best artist, I'm afraid. My personal choice would be divided up between several people-- Wendy Fletcher, Dave Russel, John Fantucchio, William Black, and of course, many others. And what's this about Comic Crusader being the best all-time fanzine? Between Greim's illiteracy and hack art, and the general, all-around dullness of the whole fanzine, I've searched elsewhere for what I'm looking for in fanzines. MGR, Comicology, and Fantastic Fanzine are better in my opinion than Comic Crusader.

DWIGHT

(+EDITOR: Despite Dwight's tearing down of Comic Crusader, ...which I definately don't agree with but I don't edit letters to go along with my opinion...it is a great achievement and one of interest to many fans, including this one. It's 35¢ for top art and articles, from Martin at BOX 132 - DEDHAM, MASS. 02026. A good buy...+)

excerpts...

AIAN J. HANLEY
1940 W. WILSON AVE.
CHICAGO, ILL. 60640

...How about that cover! Fantucchio has given you the most distinctive cover of the year. The color really made it. It's mild, amazonic, and classic...

(+The color on last issue's cover came out much better than I thought it might...I just hope this issue's cover is as colorful. I Also forgot to note who did the color seperations on the covers. LAST ISSUE: me THIS ISSUE: (front) Bill Black...(back)...myself again. I'd like to thank Mr. Black for doing his own color seperations, as that saved me a great amount of time and work. It is a very tedious process and takes me about four hours per full page illustration+)

JOHN McLAUGHLIN
890 SAVORY DRIVE
SUNNYVALE, CALIF. 94087

...Low point of the issue: the five year old who contributed that sketch of Batman and forged Bob Kane's name. Come on now, how in heaven's name can you consider such tripe printable? Just because a pro signed his name to it? Next thing you know we'll be seeing a full-color reproduction of Frank Frazetta's fingerprints, wiped on a two for a penny napkin he dropped at a comicon! Seriously, thought, I thought the printing of the Kane sketch was useless...

DAN ADKINS
OHIO

...You might inform Dr. Wertham that kids are commiting more crimes than ever. The comics code has solved nothing. Not that I'm against the code. I just think Wertham is off base. Plain silly as a matter of fact....

CHARLES D. SCHRECK
EL PASO, ILL. 61738

...The entire issue, even though improved over the last ish, lacked depth. There was not long, 'meaty' article or strip which can be built upon. (Like Moondog in Gosh Wow #3; or the Steranko interview in Spa Fon #5; or the Con report in Comic Crusader #7; etc...the type of articles which characterize a good 'zine.) Perhpas you could have had a Fritz folio or a longer article on the Shadow. But I realize you are still building. The next few issues seem to promise a lot of good stuff...

NANCY KLINE
406 NORTH HIGH
PORT BYRON, ILL. 61275

...Printing each page in two columns is a good idea, but to justify each line (make them all come out even on both sides) is, in my opinion, rather useless. In some spots it hinders reading, and I wouldn't do that just to have a good-looking page. It would be just as good-looking without justification.

(+As you can see with this issue, I have done away with that as it's too time consuming, and I'm beginning to think the way you do, too, Nancy. Perhaps you've noticed that this issue the type is clearer than last issues, for one thing. I've switched from a cotton or cloth ribbon (which leaves the type fuzzy-looking) to a carbon ribbon (which gives an exact impression).+)

GREG W. MYERS
1801 MILTON AVE.
LIMA, OHIO 45805

...Just for the record, could you tell me the name of the fanzine that was responsible for many new readers to get issues of your zine free from? I only wish that when I was getting started in fandom a fanzine like that one was around, or at least doing things like that...

(+I had 500 extra copies of ALL DYNAMIC #4 printed and sent them out to any club or organization that has meetings, and they were distributed free of charge. Also, they were sent out to members of the FANTASY FANS COMICOLLECTORS GROUP free for being a member. That took care of about 300 of the extra copies, and I have 200 left. If there are any groups or large (say, 25 or more) clubs that would like to have copies of the last issue, #4, please write and ~~say so.~~ All you need do is pay postage!+)

DYNAMICOMMENTS

MARK EVANIER
10418 TENNESSEE AVE.
LOS ANGELES, CALIF. 90064

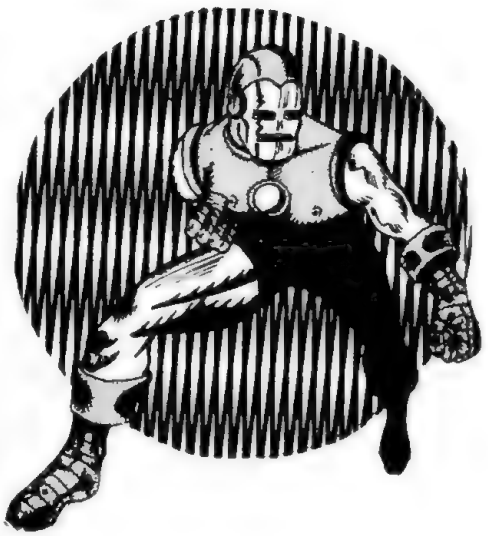
...About Wertham's comments: Much of what he says here is true. Matter of fact, just 'bout all of it is. He has been the victim of a lot of threats and insults which he didn't deserve. A lot of fans pinned the "anti-comics" label on him and that was that...He was attacked by people who had read little, if any, of his writings. There are things in his books which can be disagreed with but not by fanatical little E.C. lovers.
Keep up the good work and all that kind of tripe! ...

BILL G. WILSON
1535 ONEIDA DRIVE
CLAIRTON, PA. 15025

...AD looks pretty good, though it still needs improving. I'll be looking forward to #5*6 (your issue #5*6 reminds me of something. My 'zine, THE COLLECTOR, was the first issued fanzine to have 'double-issues', yet it seems that (though Gary Groth, Greg Kishel and others have something to do with them) no one seems to know where to bestow the credit)..I thought you might want to mention it...

(+Ok, it's now officially mentioned, Bill!+)

OK...IT'S TIME TO FIND OUT JUST HOW LAST ISSUE WAS RECIEVED. LAST ISSUES COVER WAS UNANIMOUSLY THOUGHT TO BE AN EXCEPTIONAL PIECE OF FAN ART, WHICH IT WAS! BILL HENLEY'S SUPERHEROIC AGE...WELL-WRITTEN AND HUMOROUS, BUT DC DEFINATELY DESERVED MORE MENTION THAN THE PARAGRAPH IT GOT. DAVE KRAFT'S TEXT FICTION, VERY WELL WRITTEN, BUT NEEDED SOME ILLUSTRATION, AS THREE PAGES OF SOLID TINY PRINT WAS FOREBODING. ANOTHER UNANIMOUS OPINION ON THE CENTERSPREAD BY STEVE FRITZ WAS THAT IT WAS VERY EXCEPTIONAL. SOME SUGGESTED IT BE MADE INTO A BLOW-UP AND MANY THOUGHT IT RESEMBLED FRANK FRAZETTA'S WORK! CONGRATS, STEVE! THE SHADOW KNOWS, GENERAL INFORMATION BUT WELL-WRITTEN ARTICLE. OH, BY THE WAY, "BISH"s REAL NAME IS MURRY BISHOFF...JUST FOR THE RECORD. DYNAMICOMMENTS...GOOD OPINIONS, BUT COMMENT MORE ON THE LAST ISSUE. AND HERE I THOUGHT OPINIONATED LETTERS WERE THE BEST! SPOTLIGHT GOOD, BUT A BAD EXAMPLE OF MAX GOTTFRIED'S TALENTS FEATURED. THAT WAS AN EXPERIMENT ON MY PART, FOLK...I TRIED TO SEE IF THE OFFSET CAMERA COULD POSSIBLY PICK UP A XEROX COPY OF AN ILLUSTRATION AS GOOD AS THE ORIGINAL...AND, WELL, IT DIDN'T WORK VERY WELL. NO MORE OF THAT! FOTO-TIME...WELL, UNANIMOUSLY LIKED EXCEPT FOR DWIGHT DECKER WHO DIDN'T MUCH CARE FOR IT. BACK COVER: COMMENTS RUNNING SOMETHING TO THE EFFECT OF "HANLEY JUST DOESN'T DO SERIOUS ILLOES WELL" OR "HANLEY DRAWING SERIOUS ILLUSTRATIONS IS LIKE BUDDY HACKETT PLAYING HAMLET. HE'S BETTER AT HUMOR DRAWINGS". WELL, I LIKED IT...AND AL... WAS THAT SUPPOSED TO BE A HUMOROUS SCI-FI ILLUSTRATION? THAT WAS MY IMPRESSION...THAT IT WAS A SATIRIZATION OF SCIENCE FICTION WORK.



ALL DYNAMIC MAGAZINE RECOMMENDS:

* PARAGON - Paragon Publications, Box 1652, Winter Park, Fla 32789-75¢Fine amateur art, and strips by pro Bill Black! Nic

* Fantastic Fanzine - Gary G. Groth, 7263 Evanston Road, Springfield, Va. 22150 — Fine art by many pro's and fans...50¢

* THE COLLECTOR - Bill G. Wilson, 1535 Oneida Drive, Clairton, Pa. 15025 — Very similar to ALL DYNAMIC, nearly identical staff! A good buy for 25¢ per copy! About 16-20 pages.

* CRIFANAC - Jim Shull, 4546 Fulton Ave., Sherman Oaks, Calif. 91403 — Order this one! 15¢ @ or 7/$1. A great FAN NEWS zine!

* COMIC BOOK - $1.00 - Alan Hanley, 1940 W. Wilson, Chicago, Ill. 60640 — Nearly all great strips of the type in this ish!

* CHAMPION - Bob Cosgrove, 58 Massachusetts Ave., Braintree, Mass. 35¢ per copy, and a fine achievement!

* COMICKAZI - Suicide Pubs, 181 E. Taylor Street, San Jose, Calif. 95112 — A lot of great art by a great artist, Bob Juanillo, and top quality! $1.35

...and many more much too numberous to name!

Opinion...

"HANDSHAKE IN THOUGHT"

by MARK ROGERS-6 GUENTER ST.-BUTLER, NJ 07405

EDITOR'S NOTE: THIS WAS ORIGINALLY SENT TO ME AS A LETTER OF COMMENT, BUT BECAUSE OF THE EXCEPTIONAL QUALITY OF IT, AND BECAUSE OF THE QUESTION IT POSES, I AM GIVING IT A PAGE OF IT'S OWN. JUDGE WHAT IT HAS TO SAY WELL, AND SEE IF YOU AGREE WITH MARK.)

Dear Alan,

Your fanzine was a refreshing change from the other comic-oriented fanzines I've recieved lately. I appreciate your honesty about your magazine, the way you promoted other publications and your friendliness.

Recently I've decided to get in touch with fanzines, I'm interested in a career in graphics, and was surprised at the name - ignorance about art. This is especially true about magazines like FANTASTIC FANZINE. Too many of those who contribute art are turning out meaningless drawings of a professional's character and then considering themselves comic artists. An illustration like that is not art and it's definately not comic art. Comic art has art quality when its in the form of a series of panels and is a graphic story. An illustration of a superhero rarely approaches art and usually its just a meaningless decoration. Drawing superheroes all day won't make you a good comic artist. Studying films and approaching graphics from an original point of view would probably be more worthwhile.

The philosophy fandom seems to have about art is extremely wierd. Gordon Matthews, in his article "Penmen of Horror" praised Virgil Finlay because his artwork was photographic and therefore flawless. I didn't think anybody who had even a slight interest in art still thought that way. Ever since the camera was developed, artists have been free to interpret things from defferent levels of objectivity. Technical skill now takes second place to insight and creativity.

I have nothing against Max Gottfried, personally, but why try to imitate anyone's style in your art? Instead of learning to be a comic artist by copying professional work, learn to be an artist first and you'll probably develop a style of your own. Too many artists are imitating others. In one issue of STAR STUDDED there were imitations of Ditko, Pat Boyette, and the Al Williamson/Frank Frazetta team of EC days. These stories obviously took a lot of work so why spoil it by, at best, being a good imitation?

Another thing that disturbs me is the way people talk about the future of the graphic story. At present the superhero is dying out and everyone is making predictions that horror and mystery will replace the superhero. Why does fandom have to think its way into a dead end? A flood of horror comics is as bad as a flood of superhero comics. The future of comics should be open to any theme the artist or writer wants to represent. And one should remember that the adult graphic story or comics code free story should be sophisticated, thought-provoking and have artistic value. Adult does not mean naked girls and increased flow of blood. This by itself is just for older children. I think its about time that comic artists start searching for worthwhile strips, strips that mean something. Maybe, for example, re-interpreting Poe, the way Fellini did in Toby Dammit. Then a comic artist would have a reason to put his best graphic work into a strip. Search for works in public domain or get permission from the publishers and work on strips that can open the way for a new approach in the seventies.

I hope I haven't insulted anyone personally but I think it's important to get the opinions of someone not really involved in fandom to get heard in it.

AM JONES/R BUCKLER 69

Gordon B. Matthews presents

ANATOMY OF A HERO!

As a serious if slightly disillusioned believer in the graphic or comic story format as a real art form, one thing which has always puzzled me are the motivations behind the superheroes. What can possess an individual to dress up in a gaudy costume and go out and parade in the streets- with people actually looking at him -and risk life and limb fighting crime and would-be world conquerors, as often as not with little or no reward?

Back in the Golden Age (here we go on that tack again), superheroes who fought nazi spy rings, etc. did not need to be given a plausible motivation; at that time America was so brimming with super-patriotism that one could almost believe somebody dressing up in a flag and going out to fight nazi spy rings and such-like, risking life and limb. His reward would be knowing that he has helped to rid the world of the threat of nazi-ism, made the world safe for democracy, etc.

But how about today? Today most superheroes are not fighting our country's enemies which take the form of competing countries. This is realistic enough-- how many people do you find volunteering for service in Viet Nam? Well, as things turn out, the matter of patriotism has become polarized between the fascists and the anarchists. No matter which end of it the comic people showed, they'd be sure to get in trouble with somebody. So they play it genteel and side-step the issue altogether (with the notable exception of Steve Ditko and his Hawk and Dove).

If we study the matter, we will find that the purpose of most superheroes for being what they are is a desire to eradicate crime in the United States. Now, going deeper, this desire may be plausible enough, but to go out and risk life and limb? It may not sound very heroic or high-minded, but I would certainly not wish to go out and, say, try to break up a switchblade fight. To the romanticist, the idea of such a heroic gesture might seem an exciting thing to think about or read about, but to get down to earth, those knives are sharp, and they hurt. Sometimes even kill. I am not a masochist. I do not wish to be hurt or killed. Or, to put this another way, if you are Dr. Fredric Wertham and you want to fight violence, you do it by writing books and articles.

You will not see Dr. Wertham, as much as he is opposed to violence, going out in a skin-tight costume and disarming homicidal axe-murderers. Let's put it this way -- let's hit where you live -- can you imagine yourself going out on a dark night in a large city? You stealthily slip through black alleys. Then -- you see it. Two undesirables are picking a lock on a jewelry store. Both of them are bigger than you are. Chances are they're armed. You aren't. But to heck with all that, you say. You crouch... you spring, striking one behind the knees in a hard tackle. Both of you go sprawling. Then you look up. The other one has a gun. He's aiming it at you. At you...

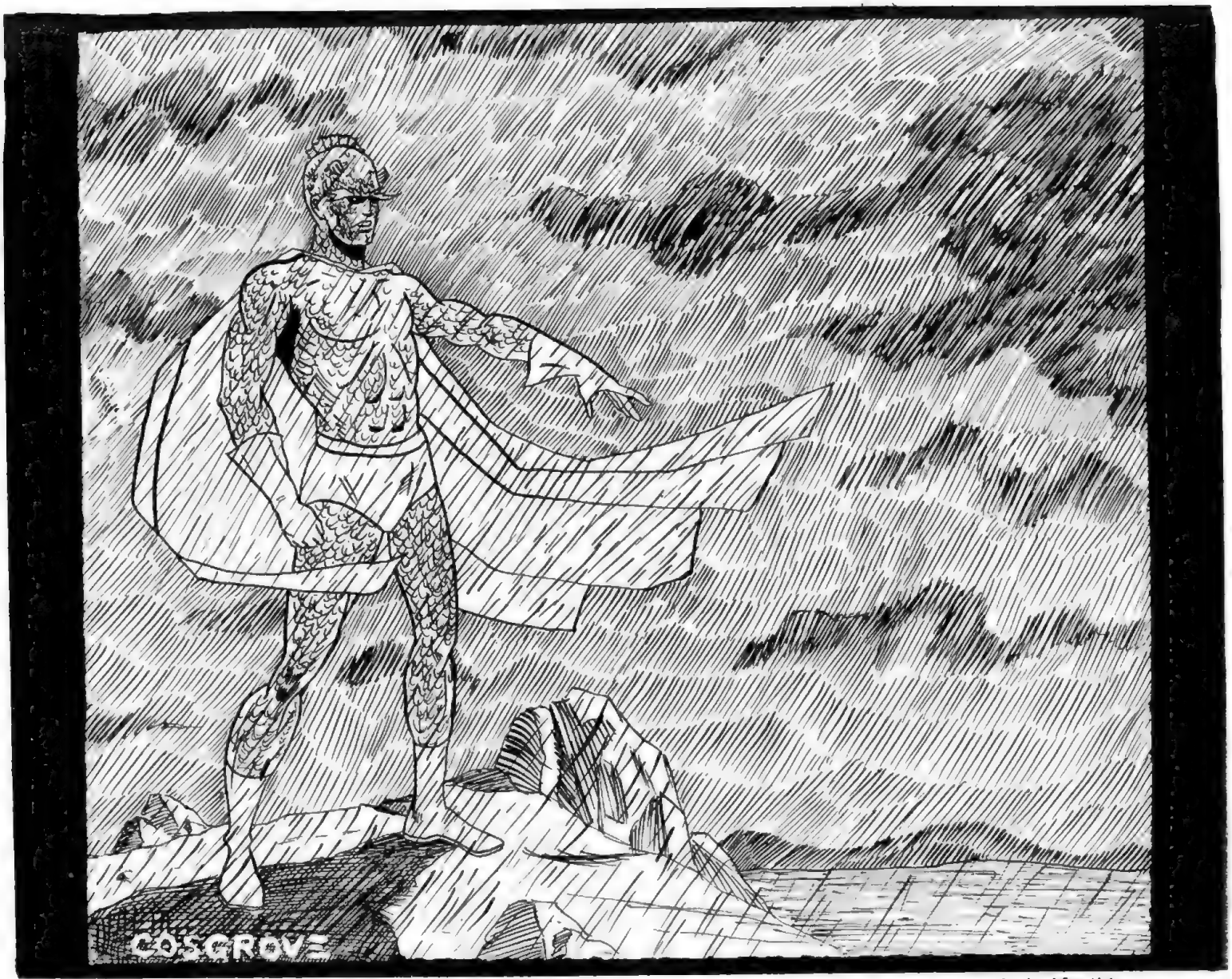
Obviously, the thing to do would have been to slip into a nearby phonebooth, and not emerge as Captain Pureheart, but rather call the police. But can you honestly see yourself skulking around in a slum area looking for trouble? I can't, and I doubt that unless you are very young or very romantic, you can either. It might be fun to imagine, but think about it really happening, in real life, in which you're not sure that you'll come out alive because the publisher wants to keep your comic going. But yet, this is what the superhero does, issue after issue.

Then there's the matter of the costume. Why, why in God' creation would someone want to go out wearing an outlandish gaudy skin-tight zip-suit? You know what would happen in real life if someone came out in public wearing something like that He would be laughed so far into oblivion he'd never come back. So why would someone want to make a fool out of himself in this fashion? Perhaps superheroes are exhibitionists.

Some of the older DC heroes - Superman, Batman, Flash, etc. - are always being honored by their home towns, being given keys to cities, and similar things. This might possibly provide an answer to the question of why these individuals are superheroes. Perhaps they have feelings of inadequacy in their normal lives. Perhpas they do not feel appreciated. Superheroing rewarded in this way could provide these persons with a Purpose for Being, a sense of being needed, and big ego boosts.

But what about other heroes who are not so greatly shown appreciation? Does it sound familiar that the hero, upon recieving his powers by accident, decides that he will use those newly-gained powers to try to make the world safe for democracy or something like that? What we see here is a case of the superhero feeling that he owes society something. This is unnatural - it makes sense that instinct tells a being that his purpose in living is for the bettering of himself...but does not make sense that it tells him his purpose in living is for the good of society. That the individual exists for the convenience of the state is something that is taught. This combination of altruism and fascism at best leads to confusion and hypocracy. At worst it leads to neurosis and schizophrenia.

(In order to stave off another attack via DYNAMICOMMENTS, I will attempt to explain. As I said before, it makes sense that instinct - that wish is inborn - is for the purpose of survival and self-furtherment. Altruism, which means self-sacrifice, is exactly the opposite of this. In a strict economic system of Social Darwinism, survival of the fittest, the altruist would die. Therefore, altruism, and fascism as well, is unnatural, and occasionally suicidal. There are no doubt those who would say that we should try to rise above this "base human nature", and that man is supposed to be some-



thing better than animals. In support of "base human nature", I would like to say that the results of moral differences between men and animals are compulsive murder, prostitution, and slavery, which are unfamiliar to animals. So much for Mans' Higher Destiny. Now, you ask, since we unfortunately do not live under a strict Social Darwinism, why should one not be altruistic? Okay - even altrusim, which is supposedly self-sacrifice, runs on a selfish basis. The Salvation Army member who works in order to, to their way of thinking, unselfishly help others, gets the selfish pleasure of feeling that they are Doing Good or something. This is where confusion and hypocracy set in. One may use his mind and, extrapolating on this, see how it could easily mess up someone's brain to the point of neurosis or schizophrenia. Okay?)

Perhaps the best example of this may be found in Daredevil. Our hero is quite often faced with a dilemma: he can continue on as Daredevil, or he can either give up superdoing and marry Karen Page. Our hero probably lists the advantages either way. If he continues on as Daredevil, he gets to be shot at, fight supervillains, risk his life, battle an identity complex (see? Schizophrenia!), and get laughed at for wearing a funny suit. And if he marries Karen Page, all he gers is Karen Page. So he can easily see that the advantages of being Daredevil outweight by far the advantages of marrying Karen Page. Seriously, which would you choose? The very idea of spending more than 15 seconds thinking about it is ludicrous.

And so is this entire article. As some fan once noted, the Ghreat Ghod is Sales. And superheroes sell. And since it is near impossible to come up with a working angle for why anyone would want to be such an undesirable thing as a auperhero, that end is just ignored altogether. Which is really too bad, since some good reasons for and results of superheroing could be explored nicely.

And so there we are. There is, as far as I can discern, one good reason for the superhero: a hack writer who needs money.

And perhaps all of this is part of why I'm slightly disillusioned with the graphic format as a serious art form.

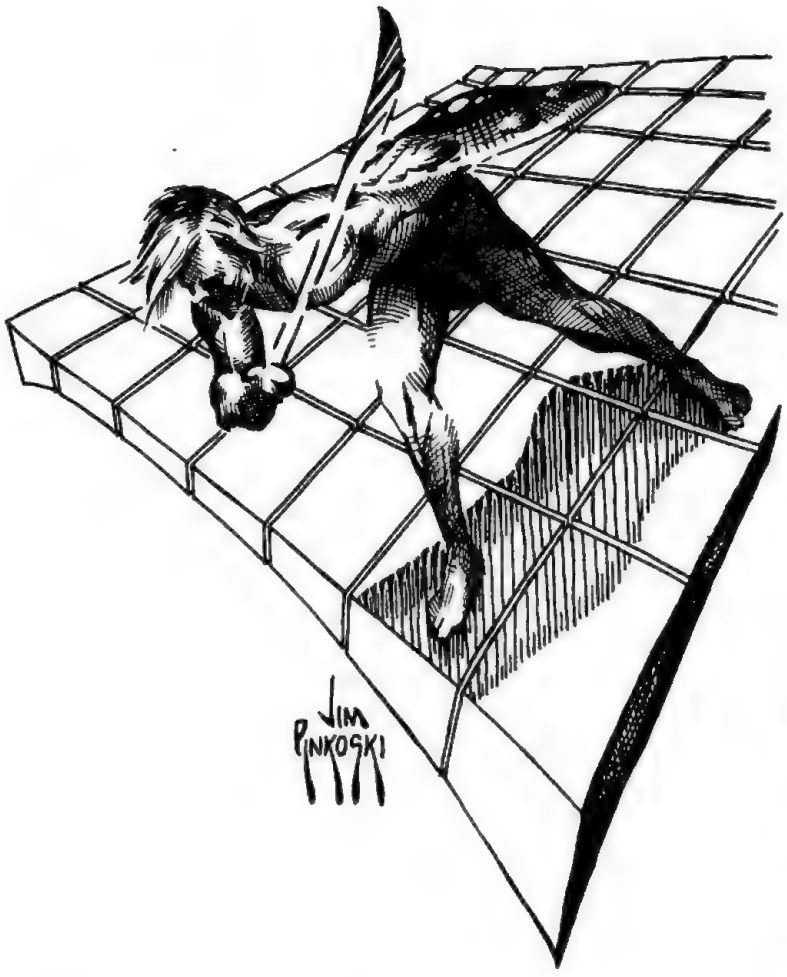
- Gordon B. Matthews

NEWTON-

SPOTLIGHT ON jim pinkoski!

EDITOR'S NOTE: I had the pleasure of "meeting" (through the mail) Mr. Jim Pinkoski through a mutual friend, John McLaughlin, editor of MCR. Jim's work will be very prominent in future issues of ALL DYNAMIC, so this interview with him at the beginning of his ALL DYNAMIC "contributing period" should be of great help in knowing "Pinkoski...the person" when seeing his art. Jim did a fine job in his own inimitable style, sometimes getting a bit off the track of the question, but always providing interesting answers...

+ + + +



Jeff Jones) may acquire the editorial slot. I understand that if he does, Al Williamson promised his help. Mike informed me it was mainly Al that swayed most of the talent in the field to work on CREEPY and EERIE. Oh yes, another reason: WEB pays more than WARREN.

AD: In your opinion, what is the best company and/or best comic magazine?
JP: The company that has the most of those magic names.

AD: Best or favorite prodom artist is...?
JP: Frank Frazetta. And the best artist working for DC or MARVEL is definately Neal Adams.

AD: Do you regularly read or collect any comic strips? What are your favorites?
JP: I began collecting the PHANTOM in '62 along with MacRaboy's FLASH GORDON. These, plus the art of Murphy Anderson, were my main inspirational sources for many years. I also collected RIP KIRBY, LI'L ABNER, TIFFANY JONES, and PRINCE VALIANT more recently.

AD: Do you collect original pro art? Do you have any?
JP: No, but I do have a lot of stuff laying all over everywhere by some jerk named "Pinkoski."

AD: How did you go about creating your ALIEN's newspaper strips?
JP: They were a project done many years ago. In high school I decided to redo them professionally. I left them and went on to many other things, etc., so only the first 38 have been finished. The entire adventure could fill up 200 strips, but I think possibly I'll redo it and finish it off sometime. That might mean only another 20 or 30.

AD: Do you think of comic magazines as children's literature?
JP: Let's hope not. Long ago I stopped considering myself as a child. But definately they are directed towards the younger people. Judged as real literature, I feel they cover the entire gambit. Excellent to poor, extremely sophisticated to trash.

AD: Do you have any other hobbies besides comicollecting and drawing?
JP: To quote Steranko: "Women...but I take them much too seriously for it to be considered a hobby!" Also I get the chance to get my drums off the shelves. Can you imagine how well that goes over in a dorm?? And lately I've been getting into photography. Also, my steric and I are almost inseperable.

AD: How . would you improve comic magazines if you could?
JP: Eventually I will try to improve comics: when I go to work for them. I'll have to wait 'till then, see what there is that I feel needs changing. There are the basic things you can't change, but by just doing my art the way I will, that alone will bring a big change. I can't have them up the page count or print them on high class stock. Steranko accomphished much without getting involved in that end of it, as everyone can see. It was his art and story-telling techniques that brought him through very successfully. That's how I'll go it. But one thing I'm beginning to sincerely believe in: the Comic's Code has to go. Once it was needed. Our society is changing many of its attitudes. The comics must be done realistically, and I believe artists and writers will not lose their good taste. We'll all see in time.

AD: Can you remember the first comic you'd ever seen?
JP: The first comic I remember buying off the stands was the SUPERMAN one that had the big ape on the cover with green rays emitting from his eyes. I've seen very few of the Golden Age comics, so I can't judge them...

AD: How many comics are currently in your collection?
JP: Well, approximately four years ago our family moved and as it happened very little of my comic collection followed us. I tried to sell what I could, but over half of them I gave to a hospital. I had over a thousand. Oh, well. Presently I have gathered together a couple thousand since then, but I just cannot afford to once again latch onto those old ones. My most valuable one is WEIRD SCIENCE FANTASY #29, the one with Frazetta's cave man cover. Through Rudi Franke I found out that this was one of the very few items that Frank colored himself — but they used Marie Severin's coloration instead.

AD: Would you ever like to work for the four-color comic magazines, like for MARVEL or DC?
JP: Not for a while — I prefer illustration work, short strips like in WEB, and basically black and white mediums.

AD: Have you ever illustrated anything you'd care to tell us about outside of what you've already said?
JP: I did a cover illustration for our campus magazine, I.E.. It managed to win a second place award for art in a statewide competition among all our state colleges in California. I guess somebody liked it.

AD: How do you go about drawing an illustration?
JP: Usually I begin the figure first and then work in the scene around him, keeping the composition of the overall drawing foremost in my mind. Lately I seem to be redoing the figures many times over using tracing paper to get the correct positioning. All this in pencil. When inking, I find myself adding in more details. You have to remember when drawing, the execution of each and every line is important. Presently I'm experimenting more with a brush, although I mainly use a crow Quill pen or Rapidograph Pens.

AD: How is your speed in drawing?
JP: People constantly keep asking me, "How long did that take?". Unfortunately I don't set a timer when I sit

(CONTINUED ON PAGE 30)

GOODY
CHAMPION O' CLEAN-LIVING!
YOU ARE COMING BACK TO EARTH WITH ME, AL!
EVEN IF I HAVE TO DRAG YOU BACK!!
HA HA!!
HANLEY
G.G. MEETS A STRANGE VISITOR FROM ANOTHER PLANET— ALIEN!
SOMEWHERE IN THE COUNTRY...
GOLLYGEE, BILLY, IT SURE WAS NEAT OF YOUR AUNT ANNIE TO TAKE ME ALONG ON THIS PICNIC.
YEP! RECKON IT WAS, PAT...
WHOOSHHHH
YEOW! WHAT WAS THAT!?
..UH, SOME KIND OF AIRCRAFT...

WHATEVER IT IS, IT GLIDED DOWN OVER THERE ON THAT HILL!!
GOOD GRACIOUS!
FRUMPH!!
GOODGUY HAD BETTER TAKE A LOOK!
MISS MARVEL TOO!!
WHENEVER BILLY BOYKO 'N' PAT PEBBLES PRESS THEIR MAGIC PANIC BUTTONS, A SILENT EXPLOSION TAKES PLACE...
PFFT
'N' BRINGS FORTH MIGHTY MAJOR MARVEL (KNOWN BY AN ADORING PUBLIC AS GOODGUY!) CHAMPION OF CLEANLIVING! LIKEWISE FOR THE CHICK WHO IS MISS MARVEL!
ALIEN SPACE CRAFT!
-WITH AN OCCUPANT!
A BROWN BABY!
SHADES OF SUPERMAN!
BETTER TAKE THIS KIT 'N' KABOODLE. IT MAY GIVE US SOME INFORMATION!

I CAN ANSWER ALL YOUR QUESTIONS EARTHMAN.
:!: CHOKE :!:
PARDON ME!
...BUT RIGHT NOW I NEED REST. THEN I'LL NEED FOOD. SEE YOU IN THE MORNING...
MISSY, THIS BABY CAN'T BE MORE THAN SIX, SEVEN MONTHS OLD. RIGHT?
YEAH RIGHT!
THEN THIS BABY SHOULDN'T BE SPORTIN' SUCH AN ADULT VERBALAGE RIGHT?!
CHECK!
BUT HE IS AN ALIEN...
KINDA PUTS HIM ONE UP ON OL' SUPERMAN, DOESN'T IT?
HM.
THE SPACE CRAFT CONSUMES ITSELF - AS PRERECORDED..
HEY!
FTOOM!
NEXT MORNING AT AUNT ANNIES
MORNING, AUNT ANNIE. BILLY - IS THE LITTLE GUY AWAKE YET?
HOW 'BOUT SOME PANCAKES, PATTY?
UH-UH NOT YET!

ALLIE SLEEPS LIKE AN ANGEL!
ALLIE THE ANGEL! PRETTY GOOD!
ALLIE IS THE BABY'S NAME?
IT'S SHORT FOR AL WHICH IS SHORT FOR ALIEN!
IT'S WHAT WE DECIDED TO CALL HIM-'N' IT IS A 'HIM'!
LITTLE ORPHAN ALLIE!
JOKES ASIDE CHILDREN. I STILL THINK WE OUGHT TO NOTIFY AUTHORITIES!
CAN'T DO THAT, AUNT ANNIE, 'TIL WE KNOW MORE. COULD BE SECRECY IS THE PROTECTION FOR ALLIE RIGHT NOW.
YOU ARE AN EXCEEDINGLY WISE EARTHLING. I AM HERE TO CLEAR UP THE MYSTERY AND TO EAT! I AM FAMISHED!
HM-HM! SMELLS GOOD! WHAT'S COOKIN'?
PANCAKES, HAVE SOME WHY-DON'T-YOU...
YES, YES, MIGHTY TASTY YES INDEEDY, MIGHTY TASTY!!
LOOK, ALLIE, THAT'S YOUR EARTH NAME, WE PUT YOU TO BED AS A SIX MONTH OLD BABY! YOU LOOK AT LEAST TWO YEARS OLD NOW!!
YOU CN IMAGINE HOW HUNGRY I AM.

HERE COME DE S'PLATION PAGE!

BABIES, ON MY HOME PLANET WHICH IS NO MORE — CAUSE IT EXPLODED — ARE SHOT WITH A GOOD NUMBER OF **SERUMS** WHEN THEY 'R' BORN...

MORE FOOD, PLEZ.

HEALTH SERUMS, PROTECTION SERUMS, KNOWLEDGE SERUMS, ATTITUDE SERUMS AND A GROWTH SERUM WHICH SPEEDS PHYSICAL DEVELOPMENT TO FULL GROWTH IN A MATTER OF-LET'S SEE- TWO EARTH WEEKS.

YOU WILL BE A FULL GROWN ADULT HUMAN-TYPE PERSON IN TWO WEEKS?

YUP. 'N' I HAVE BEEN INSTRUCTED TO ASSIST THE EARTH IN ANY WAY I CAN.

WHAT HAPPENED TO YOUR PLANET?

COMPLETELY DESTROYED! A FEW BABIES LIKE MYSELF WERE SHOT OFF IN SMALL NEWLY DEVELOPED SPACE CRAFT.

COULD BE SOME OTHERS MADE IT TO OTHER PARTS OF THE EARTH.

CHOMP CHOMP CHOMP CHOMP

HOW IS IT YOU SPEAK ENGLISH 'N' SEEM TO KNOW SO MUCH ABOUT EARTH?

SMALL RECORDER TYPE SPACE CRAFT HAVE BEEN SURVEYIN' EARTH FOR SOME TIME. WE EVENTUALLY FIGURED TO CONTACT EARTH BUT NEVER GOT AROUND TO IT. ALL **I** KNOW IS ENGLISH, RUSSIAN 'N' CHINESE.

ANYWAY, WHEN I REACH FULL GROWTH MY BODY WILL ASSUME A NORMAL AGE-ING PROCESS FOR THIS STAR SYSTEM.

WHERE ARE THE TWO WHO TOOK ME FROM THE CRAFT?

THEY ARE FRIENDS OF PAT HERE 'N' ME, BILLY.

WE CAN CALL ON THEM ANYTIME. THEY CAN SHOW YOU HOW YOU MAY USE YOUR POWERS FOR GOOD.

FINE! WELL, BACK TO THE OL' SACK! I'VE GOT A LOT OF GROWIN' UP TO DO.

BURP

AND SO IT DID COME TO PASS THAT IN THOSE DAYS THE YOUTH KNOWN AS ALLIE GREW TALL 'N' MIGHTY. AND WORKING SIDE BY SIDE WITH THE GOODGUY GANG HE SOON WAS ABLE TO DETERMINE WHAT CONSTITUTED EVIL IN AMERICAN SOCIETAL EARTH.
THE LEGAL CROOK IS TRICKY. USE YOUR HEAD...
DON'T BE SOFT ON FEMALE OFFENDERS THEY HAVE THE SAME EVIL CAPACITIES AS MEN.
NO NEED TO BEAT UP ON ANYONE SINCE YOU ARE SO MUCH STRONGER THAN ANYONE.
'N' HE DID LEARN TO USE HIS POWERS WISELY 'N' JUSTLY IN THE GOODGUY FASHION RESPECTING THE HUMAN RIGHTS OF ALL CRIMINALS, TREATING LEGAL 'N' ILLEGAL CROOKS ALIKE 'N' NEVER BRANDISHING BLAME. ALLIE WELL EARNED THE NAME SUPERMARVEL!
SUPERMARVEL IS TAUGHT TO RUSH TO THE AID OF NATURAL DISASTER VICTIMS...
HOLLY GULLY!
DON'T YOU FOLKS WORRY NOW. I'LL GET YOU TO COFFEE AND DOUGHNUTS BEFORE YOU KNOW IT!!
... AND TO PUSH FOR ONE'S FAVORITE CHARITIES...
—SO I WANT TO ENCOURAGE ALL MY FRIENDS OUT THERE WHO'VE GOT MONEY TO REMEMBER WORK—THE WORLD ORPHAN RELIEF KORE.
AN' SO, IN A SHORT TIME AL WAS ON HIS OWN—'N' ONE DAY...
HELP HELP THAT THIEF HAS STOLEN MY PURSE!
AL-SUPERMARVEL-FLYING OVERHEAD, SWOOPS DOWN!
HOLD IT, FRIEND!
UNN
WW
LET ME GO, BROTHER SKIN, ONE ACT OF KINDNESS TO MAKE UP FOR YEARS OF PENETRATED 'N' PERSISTENT INJUSTICE AGIN OUR RACE.
HUH?
SUPERMARVEL IS STUNNED!!

MY MIND, EMOTIONS IN TURMOIL.. I.. FEEL DEPRESSED, GUILTY.... WHAT IS IT?
LATER
GEE, MISTER, THANKS FOR SAVING MY DAUGHTER. YOU COLORED FOLKS ARE ALRIGHT!
AGAIN THE SAME TURMOIL, DEPRESSION, GUILT.... WHAT IS IT, SOME LATENT EFFECT OF ONE OF THE SERUMS?
OH NO! NOW I REMEMBER, NOW I SEE.. OH NO, NO...
LATER
Billy - Thanks for everything. I'm sorry but I have to leave - get away from earth men. The attitude serum is beginning to affect me and I...
Goodby - Allie
ALLIE HAS RUN INTO A PROBLEM THAT HE CANNOT COPE WITH ALONE. HE NEEDS OUR HELP! MINOR MARVEL 'N' MISSY, I WANT YOU TO SEARCH THE EARTH ITSELF FOR ALLIE!
I WILL CHECK ELSEWHERE. BRING AL BACK BY FORCE IF NECESSARY! REMEMBER, NO MARVEL IS PERMITTED THE LUXURY OF RUNNING AWAY FROM A PROBLEM. EITHER VICTORY OR DEFEAT BUT NEVER RUNNING-AWAY!
GO!
6.6. HEADS FOR THE MOON 'N' AFTER SOME SURVEYING...
THERE HE IS!
AL! YOU ARE COMING BACK TO EARTH WITH ME — WHATEVER THE PROBLEM IS WE CAN WORK IT OUT TOGETHER!
NO! IT'S IMPOSSIBLE YOU DON'T UNDERSTAND...

SENSING UTTER PANIC IN ALLIE'S MIND...
G.G. FLASHES TO PINCH A NERVE ON THE BACK OF ALLIES NECK...
BUT SUPERMARVEL IS TOO FAST FOR G.G.
OFF!
DIE, BLUE SKIN BUG!
...I TRIED TO AVOID.. THIS...
HOLD UP ALLIE! CALM DOWN 'N' LET'S GET THIS THING CLEARED UP!
MAJOR..?
ALLIE... ALLIE...
-MY SKIN.. IS NOT BLUE...
IT ISN'T BROWN! 'N' THERE ARE NO BLUE SKINS LEFT! THEY WERE DESTROYED ALONG WITH THE OTHERS WHEN MYPLA EXPLODED!
BUT THOSE DOCTORS— THOSE STUPID, ASININE DOCTORS...

EVEN THO THEY KNEW IT WAS THE END OF OUR WORLD 'N' EVERYTHING IT STOOD FOR—EVEN THO THEY PROGRAMMED A SHIP FOR ME FOR EARTH---

THOSE FOOLS SHOT ME WITH AN ATTITUDE SERUM! THE BROWN SKIN MASTERS OF MYDLA HAD IT IN FOR THE BLUE AND RELATED SKIN ONES.

NOW, AT MANHOOD, THE SERUM HAS COME TO FRUITION. MY CHEMICAL-EMOTIONAL GROOVES CRY OUT FOR BLUE SKINS TO DEMEAN! BLUE SKINS—OR SUBSTITUTES!

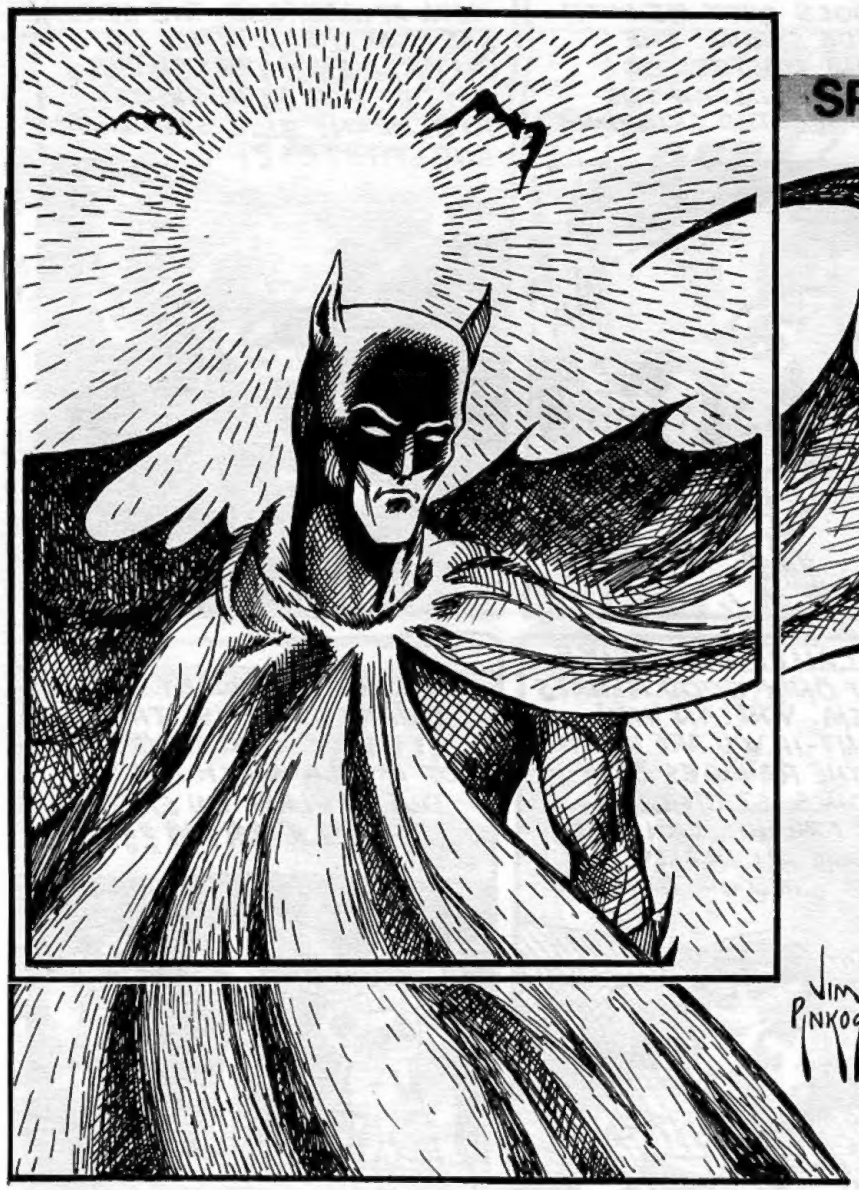
-AND YET- LIVING ON EARTH WITH IT'S GRAND HOPES 'N' HEROIC STRUGGLES—WITH BILLY, PAT 'N' ALL OF YOU—..HAS.. CREATED A TERRIBLE TORRENT IN MY MIND... IT'S AWFUL!!

—THAT'S CALLED CONSCIENCE, ALLIE, 'N' ONLY GOOD HEARTS HAVE THEM. YOU CAN WIN THIS FIGHT-IF YOU ARE WILLING TO BEAR THE RAVAGES OF A DEMANDING STRUGGLE... WE, YOUR FRIENDS, CAN HELP BUT WE ARE ALL REALLY ALONE IN THESE KIND OF THINGS.

OF COURSE I WANT TO! I WANT TO RESIST THE ATTITUDE DIRECTIVES OF MYDLA WHICH ARE SO OUT OF PLACE ON EARTH— **MY EARTH!!**

THEN LET'S GO HOME!

AS YOU MAY GUESS, ALLIE COMBINED HIS MENTAL AND PHYSICAL POWERS WITH A STRONG DETERMINED WILL TO NEGATE THE FORCE OF THE ATTITUDE SERUM. WHAT YOU COULD NOT GUESS IS THAT BY NEGATING THE EFFECT OF ONE SERUM ALL THE OTHERS WOULD GRADUALLY DECREASE IN THEIR EFFECTIVE HOLD ON ALLIE'S BODY. IN A MATTER OF MONTHS, ALLIE WOULD DIE. EVEN IN THE WORLD OF PERSONAL REFORMATION THERE IS A PRICE TO BE PAID—A PRICE FOR EVERY ASCENTING STEP, A PRICE THAT REMAINS UNKNOWN UNTIL THE TIME COMES TO PAY IT.



SPOTLIGHT ON JIM PINKOSKI

down and start! I'm sure as I go along, things take less time to draw. It all depends at what speed you can best control your line quality. I'd like to believe I'll be improving and that the time taken will become less.

AD: Would you like to comment on this issue's centerspread drawing?
JP: It was to be the wrap-around cover for MCR #4, but as time progressed we decided on using something else. We have a fantastic painting by Bob Juanillo for the front cover. Hopefully we have gotten in touch with the right printer somewhere for we want this done in full color. My first try at S&S painting will be on the back cover. For months we've been slaving over MCR #4--I can guarantee quality, its the best we can do!

AD: Have anything else to say in conclusion?
JP: Not anything except I've got some studying to do--ever try memorizing 50 different type faces and styles?...

+ +

And so ends the Jim Pinkoski SPOTLIGHT interview. I'd like to thank him greatly for doing the tremendous amount of art for this issue, and for being so cooperative with the interview. And to you readers of ALL DYNAMIC, I can promise more full page illustrations and spot drawings by Jim coming your way! You've heard Jim mention "MCR", and undoubtedly a great many of you are wondering what this is. It is a fine magazine (on the verge of prozine) from John McLaughlin at 890 Savory Drive - Sunnyvale, California 94087, for $1.00 per copy. All offset, wraparound, full color cover paintings...the works. You'd be foolish NOT to order it! It rates tops with this editor!

END

right—

TWO EXAMPLES OF JIM PINKOSKI'S FINE ALIENS STRIPS TALKED ABOUT IN THE INTERVIEW. THEY ARE CURRENTLY BEING PRINTED IN JOHN McLAUGHLIN'S MCR. REPRINTED COURTESY MCR ENTERPRISES.

THE ALIENS By Jim Pinkoski

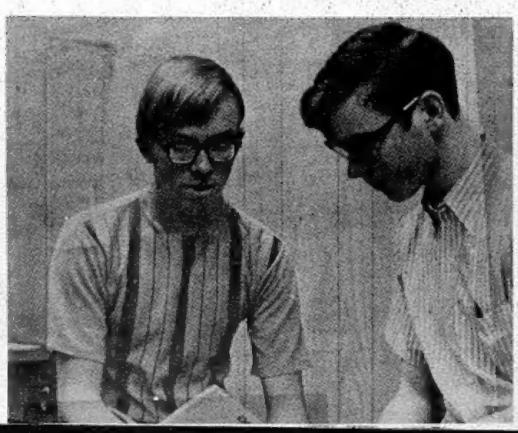
JUST OUTSIDE THE GRAVITY PULL OF MARS' LARGEST MOON, A SPACESHIP GAINS ORBIT WHILE A LAST MINUTE CHECK WITHIN IS MADE OF ITS LUNAR WAR HEAD...
--BEFORE ITS EJECTION INTO THE VOID TOWARD THE DARK SIDE OF THE JAGGED GLOBE BENEATH...
JIM PINKOSKI
AND SOON AN AREA OF HUNDREDS OF SQUARE MILES IS LIT UP BY A TITANIC EXPLOSION...

THE ALIENS By Jim Pinkoski

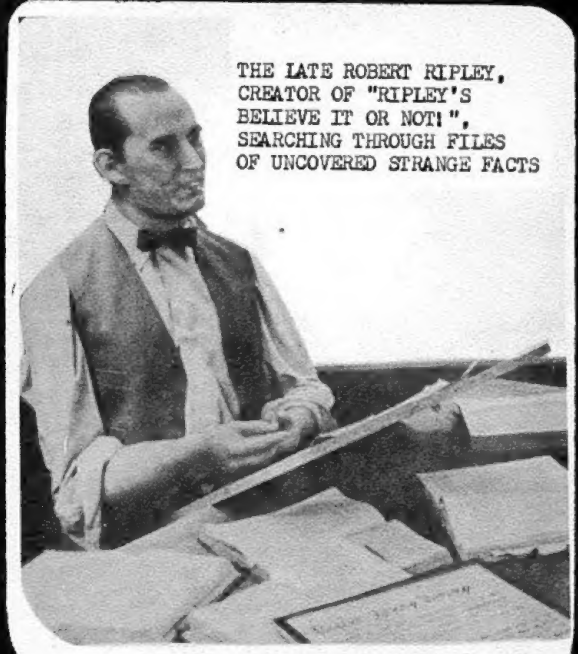
WHILE A FORCE EVEN NATURE CANNOT DUPLICATE RIPS SAVAGELY AT MARS' LARGEST MOON...
--TWO ALIENS UPON THE EVEN MORE-SO ALIEN SPACE CRAFT EXCHANGE CONGRADULATIONS TELEPATHICLY...
YES--THEN IT IS AGREED--BACK TO OUR HOME PLANET--
AND IF THEY WILL NOT ACCEPT US--WE ARE PREPARED--.
JIM PINKOSKI

miscellania

RIGHT ----- DAVID ANTHONY KRAFT AND D. JON ZIMMERMAN

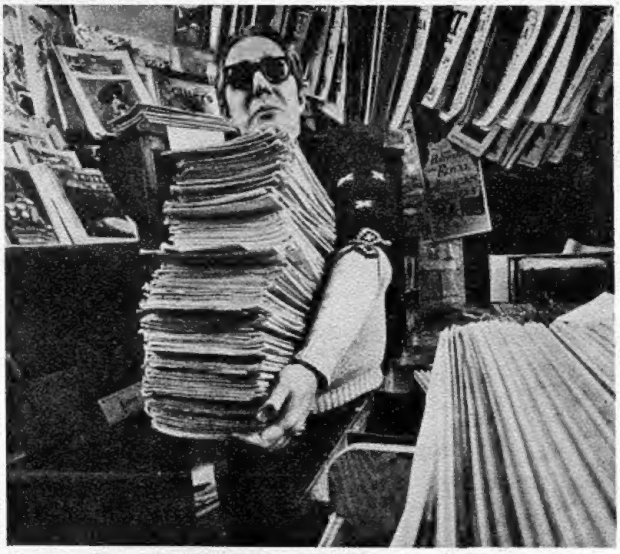


RIGHT- SELF- CARICATURE OF MR. Jim Jones



THE LATE ROBERT RIPLEY, CREATOR OF "RIPLEY'S BELIEVE IT OR NOT!", SEARCHING THROUGH FILES OF UNCOVERED STRANGE FACTS

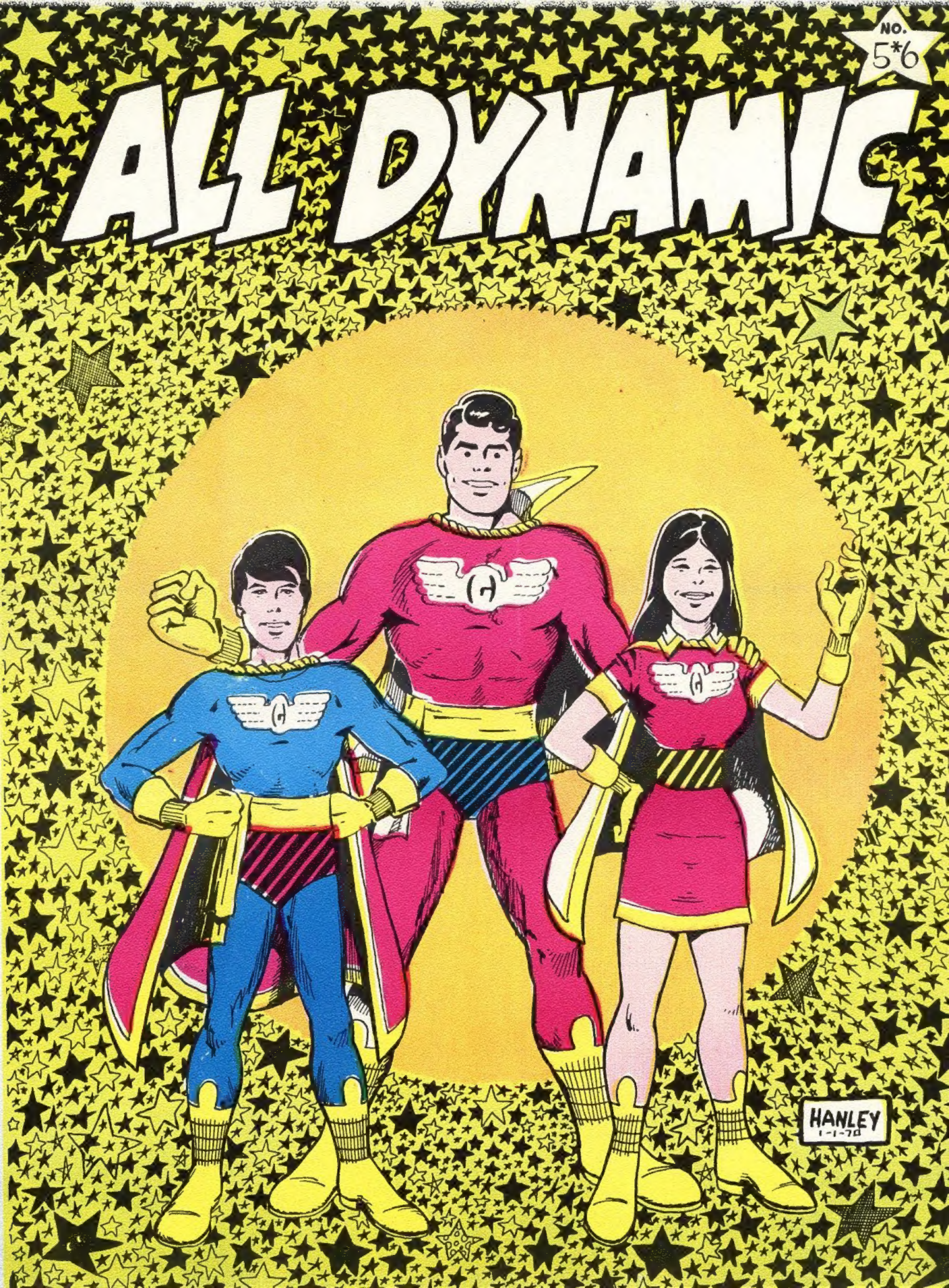
LEFT- Walt "POGO" Kelley



CAPTAIN GEORGE HENDERSON !

Walter Lantz (CREATOR OF WOODY WOODPECKER) & wife, Grace (WOODY'S VOICE) !

BILL KEANE! OF "THE FAMILY CIRCUS"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